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favor us also with a masterly reproduction of the grand passage in which Estrello vividly protests against the destruction of the forests of Mount Ventour:

Engendramen de sacrillèg,

Dins lou vaste univers, dis, creson tout de siéu ! . . .

But perhaps he intends to publish later on a *Calendau* in German verse. To judge from the fine specimens here given we may congratulate ourselves on such a brilliant prospect. For Mr. Welter himself is a poet and in relating some picturesque episodes of Mistral's life he reveals an uncommon descriptive power and a marvelous vividness of expression. In recording, for instance, the day on which Mistral crossed Lake Geneva on board the yacht of the Princess of Brancovan (p. 236), he does not write prose but a jubilee in blank verse. A few trifles may meet with contradiction. In mentioning the *Trésor d'ou Fèlibrige* Mr. Welter compares Mistral's method of collecting the vocabulary and legends of the South chiefly by means of *oral* communication, with the analogous proceedings of *Malherbe's*(?) and *den Brüdern Grimm*. *Malherbe* and the Grimms in one breath! *Malherbe* was not a fit example to quote. His well-known assertion that he would like to take refuge with the *crocheteurs du Port au foin* must not be taken literally. It was but an outburst of his habitual querulous manner of uttering his disgust for Ronsard and the *Pléiade* (p. 241).

Why are we repeatedly told that the sublime poem of *Calendau* is a fit subject for *men*: "für Männerherzen, empfängliche Jünglings-seelen, eine beschränkte Anzahl stolzer und freiheitsfroher Männer?" Women especially are indebted to the great poet for his creating such wonderful types of the "ideal woman;" for Mireio incorporates love faithful unto death, Nerto with her sweet innocent belief in God and pure love delivers frivolous Don Rodrigue from the hold of the hellish fiend, Esterello, as the genius of real love shields *Calendau* from the temptations of base sensuality! Why, I wonder, are women not to be counted among the grateful admirers of *Calendau*?

Every time I peruse an essay or a detailed study on Mistral I sorely miss the scholar's grateful acknowledgment of the fact that the great poet included in the splendid framework

of modern poetry some brilliant gems of ancient French origin: Estrello, for instance, in encouraging her lover, evokes some touching scenes from *Aliscans*, and the *Song of the Rhone* carries with its waves the memory of the ancient blissful time when tender-hearted Nicolette "en coustume de pichot fanfounaire," returned from distant lands to the castle of "Bèu-Caire" where faithful Aucassin pined for her love.

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GOETHE'S POEMS.

Goethe's Poems. Selected and edited with introduction and notes by CHARLES HARRIS, Ph. D. Boston: D. C. Heath & Co., 1899. xvii, 286 pp.

THIS small volume contains six pages of introduction, one hundred and seventy of text, and one hundred and five of notes. The selections are chronological and almost without exception excellent. The notes confine themselves to necessary explanations, and also give the history of the origin of each poem, as far as this is known. There is an air of great carefulness about the notes, about the whole book in fact. Errors in printing have been reduced to a minimum.

While the work is characterized by excellence and is a distinct contribution to our Goethe text-book literature, one does occasionally meet with an idea or a statement in the notes to which one cannot subscribe. The most obvious are the following.

Selection 2 (p. 175). *Profound* is too strong an adjective in the sentence "The three years of his student life at Leipzig were of *profound* influence in Goethe's development."

Again, the same paragraph later on reads: "but the stimulus given him by his associates and the social, intellectual, and artistic life of the city (Leipzig) were impulses to rapid growth, *probably unequalled in his later career.*"

Exception is to be taken to the last statement. The period of Goethe's youth which stands out pre-eminently in point of growth above all others is that of Strassburg. What intellectual stimulus of Leipzig compares for one moment with that gained from contact with Herder?

What life-giving power the vigorous, thoroughly German atmosphere of Goethe's Strassburg surroundings had! How much more stimulating than the semi-French character of his environment in Leipzig!

The statement regarding Behrisch, on the same page, proves misleading to students who learn of him for the first time. Nor did Goethe decide to destroy most of what he had previously written by reason of Behrisch's suggestion, but rather because of the discouraged state of mind in which he was by reason of adverse Leipzig criticism in general.

Selection 7 (p. 178). In enumerating the chief Strassburg influences, the essentially German atmosphere should certainly not be omitted. The three great shaping influences were Herder, Friederike Brion and the Germanizing element there encountered.

Selection 20 (p. 188). It might be well, when commenting upon Basedow and Lavater, to refer the student to the biographical list found in the back of the book.

Selection 23 (p. 191): "the fourth (stanza) has to do with communion with nature." Has it not rather to do with a longing for universality of life-experience?

Selection 34 (p. 198). The note on Frau von Stein seems unwise for pupils who here become acquainted with her for the first time. A simple statement of facts would be far preferable.

Selection 35 (p. 199): *reinste Nerve* needs either translation or explanation.

Selection 43 (p. 206). The following statement in regard to the question of unity of *An den Mond* would seem to be an exaggeration: "The transitions in thought . . . are totally without justification in anything that goes before them." The thought of the poem is somewhat as follows.—The poet wanders forth for a stroll in the moonlight in quest of peace of soul. As the lovely light of the moon rests upon him, he does not forget that in a similar manner there rest upon his career the gentle glances of a loving friend.—Lines seven and eight must be noticed, as they pave the way for the otherwise wholly abrupt close of the poem.—As he hears the Ilm across the meadows he is reminded of days of former love now passed: he also prays the stream to

whisper new melodies to his poetic ear. Then his mind reverts to the thought of friendship and its inestimable blessings. Thus interpreted the poem possesses some degree of unity—more is not claimed for it.

Selection 55 (p. 212). It will hardly be possible for a majority of Goethe-students to agree with the statement: "It is difficult to believe that Goethe's presence at Weimar made any essential difference in the fortunes of the little duchy."

Selection 68 (p. 221). The "conclusion" should be: *Let each one then look to himself*, rather than that "men are not alike."

Selection 71 (p. 223). Goethe's maxims are somewhat underrated. Goethe was pre-eminently a sage whose good fortune it was also to be a poet. Thus it happens that frequently bits of great practical wisdom are met with in his maxims. It is easily possible to do full justice to Goethe the poet, and at the same time admire many of his proverbs.

Selection 91 (p. 237). *Die Meile* is nearer four and a-half than five English miles (4.62).

The above are the chief defects noticed. Compared with the many excellencies of the notes in general they are few indeed. Some readers will wish that the selection of poems had been made longer. A hundred more pages would increase the value of the book materially. A helpful biographical list of six pages and an index of first lines complete this excellent little volume.

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COMPARATIVE LITERATURE.

Der heimkehrende Gatte und sein Weib in der Weltliteratur. Litteraturhistorische Abhandlung von W. SPLETTÖSSER. Berlin: Meyer und Müller, 1899.

It is to be regretted that the author of the present dissertation did not restrict his investigations to the Volkslied, the form of literature with which he seems to have the widest acquaintance. His quotations range from Russian popular songs to Portuguese romances, from Serbian Volkslieder to Scottish ballads. All this is good as far as it goes, but it does not go very far. A really thorough investiga-